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very distinct in the manuscript. The ms. should be corrected to *mainz preng e plunguns e butors*. 628 *vus mist*: read *vus oi*, place the interrogation point after *volt*, 630, and a period after *main*, 633, and doubt regarding the construction disappears. 683 *faire*; ms. *fere*, the only occurrence in the ms. of this form. *Faire* is the general spelling in the ms., ten times, B. substitutes *fere* for *fare* 812.

Vocabulary: *Aparceut*⁵ 795, *assembler* 737, *aie*, subj., 616, *ait* 518, *eu* 762, *cert* 17, *chault* 646, *chaut pas* 204, *cremout* 101, *criai* 450, *cui-**dent* 252, *cultel* 525, *cumande* 628, better *sauve-**garde*, *protection*: *de*, *jour*, 694, *dis*, 8, plur. *desus* 549, not 559, *desguiser* 41, *dait* 777, *devint* 920, *dist* 573, 641, *dreiture* 792, not 762, *dunt*, pron., 704, 899, *entant* 295, *entrat* 260, not 207, *enviat* 393, not 207, *estes*, *voici venir*, 256, *estre*, remove 12, insert 8, 423, *es* 322, 369, *fustes* 470, *fet* 595, (ms. *fet* is changed to B. *fait* 897), *faus* 563, in text *fous*, *grue* 493, not 498, *gacte* (*guaitier*) 256, *isseez* 378, *ivern* 139, *junes* 718, *kac* 514, *keue* 512, *laissai* 829, *lerat* 992 should be under *laier*, *de loing* 883, is text *loins*, *meis* 968, not 970, *de grant manere* 207, 682, not 202, 632, *mist* 628, not 638, and 885, *Morholt* 398, not *Morhol*, and remove the ?, *mes*, plur. of *mun*, 493, 505, *nus* 876, meaning ?, *oi* 3, pf., *oir* 922, *paisant* 135, *pardonat* 893, *parsiure*, remove 669, *pleing* 854, *prenge* 138, not *pregne*, *quanque* 66, *quid* 597, *rendre* and *repondre*, out of position; *riant* 389, not 319, *sailer* 747, *soi*, pf. *saveir*, 799, *sei*, refl. pron., 529, *suliez* 942, *ta*, place under *tun* with other occurrences of the form, *tanlant* 256, *te* 296, 370, *tent* 990, *teneit* 716, *tracier*, remove 721, *Trantris*, remove 338, *tresque* 771, *uel* 718, *unc* 916, not 600, *unkes* 911, *unke* 63, *vine* 418, not 148 and 773, *vergunder*, out of position, *vest* 200, *vestu* 645, *vestue* 191, *voler*, out of position, *vostre*, remove 562, *Isolt* 319, 367.

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CORRESPONDENCE.

ORLANDO ORLANDINI: *Le to belesse*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—It may be of interest to add to a recent note on Orlandini (Nando), in *Modern Language Notes* (vol. xxv, no. 5), a mention of a new volume by him: *Le to belesse* (Tipografia legatoria T. Livio, Venezia, 1910), dedicated *A una che no gh'è più*. The various chapter headings *Massa bela*, *Le segie*, *I cavei*, *I oci*, *El naseto*, *I denti*, *La sbessoleta*, *Le man*, *La figura*, *La vose*, *El nome*, *El serto no so che*, show the type to which in the matter of form the sonnets belong. The ancient popular theme of the *io vorria* binds together matter of a *concettoso* style. But the humorous note does not discord with a lyrical feeling quite new in Nando's work; and we here find a melody of verse that prompts congratulation:

I Penini.

Sì, benedeta ti, ti a dei penini,
Che do bisù i zà proprio, do robete,
Do pià, come se dise, balarini,
Che insieme invogia a far le piroete.
Te li vardo incantà, co ti camini,
A spesseggar come do trottoleto,
Fando balar i cai dei cordonsini,
Che ben setae te tira le scarpete.
E se penso a quel omo fortunà,
Che pol vegnirghe a dar na misurada,
Senza che ti ghe dise: Via de là!
Me daria, se podesse, una peada,
Per non averme dedicà al mestier,
Belo, simpaticon, del calegher!

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TWO SHAKESPEARIAN NOTES.

- (1) Give me a case to put my visage in:

[Putting on a mask]

A visor for a visor! What care I

What curious eye doth quote deformities?

Here are the beetle-brows shall blush for me.

Romeo and Juliet (1. 2. 29).

The word "beetle-brows" occurs only once in Shakespeare and has been generally interpreted

⁵ Omissions are indicated unless otherwise stated.

to mean "bushy," "overhanging" or "prominent brows." [See notes in *First Folio* ed., *Arden* and *Rolfe*.] The result of this interpretation is to emphasize the form of the mask that Mercutio puts on, whereas, in view of the kind of masks generally worn, I believe that Shakespeare intended by the term "beetle-brows" to direct our attention particularly to the black color of Mercutio's velvet mask. A passage from Lyly's *Midas* (1. 2. 64) gives authority for this interpretation :

Licio. She hath a beetle brow.

Petulus. What is she beetle browed? [*i. e.* "With overhanging brows." Bond]

Licio. Thou hast a beetle head? I say the brow of a beetle, a little flie, whose brow is as black as velvet.

"Brows" [see "brows," *Schmidt's Sh. Lexicon*], furthermore, has here a broader meaning than that of eye-brows; it refers to the forehead of the black mask that Mercutio announces shall blush for him. The "prominent" or "bushy" eye-brows, or even brows, could not well be the seat of the blush.

(2). The passage quoted from Lyly in the note above proves the correctness of Tiessen's conjecture [*Englische Studien*, II, 187, 1878] that "velvet" in the line,

A whitly wanton, with a velvet brow, *L. L. L.*, 3. 1. 203.

"does not refer to smoothness, but to color, and that it indicates a forehead with eye-brows sufficiently broad and black to justify a comparison to a velvet mask."

In the discussion that has been called forth by the complexion and general coloring of the "whitly wanton," Rosaline, [see *Arden* and *New Variorum L. L. L.*, 3. 1. 203, and 4. 3. 4. especially] one bit of internal evidence for the whiteness of her complexion has not been given consideration. Biron, her lover, of the four courtiers who praise the beauty of their mistresses, is the only one who praises his lady love's "white hand." Nor does he desist after praising it once. He is so deeply impressed by the fairness of her hand that he refers to it directly four times [3. 1. 159; 4. 2. 123; 5. 2. 230; 5. 2. 411] and indirectly once [4. 3. 189].

Shakespeare's frequent praise of his heroines' "white hand" as in the case of Rosaline, [see "white hand," Bartlett's *Concordance*] gives added point, furthermore, to Mason's addition to the deficient line, "She writ it," (4. 3. 22.) in *As You Like It*. [See *New Variorum As You*, (4. 3. 22), note.] His proposed substitution of "with her own fair hand," I should change, however, to "with her snow-white hand," in

view of Shakespeare's preference for the epithet "white" in cases where a lover describes the hand of his loved one. Biron uses the epithet, "snow-white," in addressing his letter to Rosaline (4. 2. 148.). Phoebe, of whose hand her lover, Silvius, is speaking here, it may be recalled, has with Rosaline "inky brows" and a "cheek of cream."

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A BRITISH ICARUS.

To the Editor of the *Mod. Lang. Notes*.

SIR:—Prof. Tatlock, in his letter to *The Nation*, October 28, 1909, p. 404, upon "A British Icarus," namely the story of King Bladud as told by Layamon, barely touches upon one of the characteristic incidents in mediæval literature. He quotes Layamon, but only alludes to Geoffrey of Monmouth. Yet Geoffrey's words, ii, ch. 10, are worth quoting: "This Prince [Bladud] was a very ingenious man, and taught necromancy in his kingdom, nor did he leave off pursuing his magical operations, till he attempted to fly to the upper region of the air with wings which he had prepared, and fell down upon the temple of Apollo, in the city of Trinovantum, where he was dashed to pieces."

First, a word or two upon the name of the city. Geoffrey calls it *Trinovantum*, which Layamon renders with *London*. This is quite mediæval. *Trinovantum*, better perhaps *Trinovantium*, should be the capital of the *Trinovantes*, one of the Celtic tribes encountered by Julius Cæsar. They inhabited Essex and a part of Middlesex, that is, a region adjacent to if not included in the modern metropolitan London, but certainly quite distinct in the middle ages. How *Trinovantium* came to be used as an equivalent for the more classical *Londinium* is more than I can say. Enough that it was thus used, and even survived in Elizabethan English in the corrupted form *Troynovant*, as if New Troy. See Peele's *Farewell to Sir John Norris and Sir Francis Drake*:

bid stately Troynovant adieu,
Where pleasant Thames from Isis silver head
Begins her quiet glide, &c., &c.

The fabulous connection between England and Troy is another marvel of the middle ages; but I forbear.

To return to King Bladud's mishap. The story is older than Bladud, if indeed he can be said to be of any age; much older than Laya-